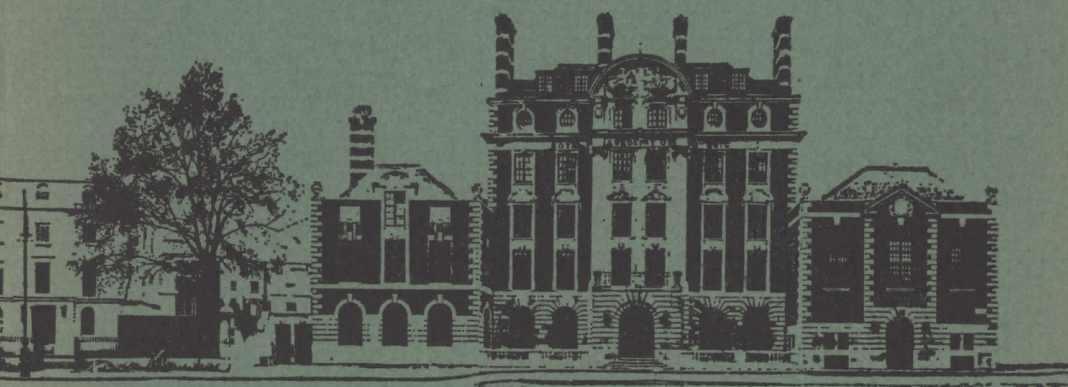


The Royal Academy of Music Magazine

No 215 Autumn 1977



The Royal Academy of Music Magazine

Incorporating the Official Record of the RAM Club and Students' Union

Editor Robin Golding

No 215 Autumn 1977

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As anticipated in the summer issue of the *Magazine*, the new Theatre is now finished—at least as far as the building itself is concerned, and by the time this issue appears it will have been officially opened by the RAM's devoted and much loved President, Princess Alice, Duchess of Gloucester, and launched with an intriguing mixture of Purcell, Gardner and Sullivan. A report will appear in the Spring issue. Appropriate, if less theatrical, means will also doubtless be found to feature the music of the Composers of the Autumn and Spring Terms, Schubert and Stravinsky: neither of them the easiest of choices for casting on the operatic stage, but abundantly fertile in other fields.

Fertile in another, more mundane and more practical sphere, was the 'Bring and Buy' fair held in the Duke's Hall on 19 May, under the untiring instigation of Lady Lewis. Given impetus by the sale (with Sir Anthony as the resourceful and persuasive auctioneer) of a collection of Sir Henry Wood's batons, the takings—to go towards the RAM Development Fund—totalled some £850.

In conclusion, a word of congratulation to the Students' Union, who, having produced two issues of an admirable and very practical Newsletter in the Summer Term, largely through the initiative of the 1976-7 President, Robin Page—with the crafty title *Rampages*—have already, as we go to press, followed this up with a third issue under their newly elected 1977-8 Executive. Floreat!

Prizegiving

The Prizegiving Ceremony was held this year in the Duke's Hall on Friday 22 July, with Lord Goodman distributing the prizes, and Sir Charles Sopwith proposing a vote of thanks. Honorary Membership of the RAM was also conferred, personally, on Colin Horsley and André Previn. In a short recital Carol Brown (flute), Neil Carlson (oboe), Stephen Butler (clarinet), Stephen Reay (bassoon), and Phillip Walker (horn) played Claude Arrieu's wind Quintet; Richard Suart (baritone) and Susan Cook (piano) performed Ravel's *Don Quichotte à Dulcinée*; and Richard Mapp (piano) played Ravel's *Valses nobles et sentimentales*.

The Principal, Sir Anthony Lewis, spoke as follows: 'Lord Goodman, My Lord Mayor, My Lady Mayoress, Mr Chairman, Ladies and Gentlemen. It is a great pleasure, Lord Goodman, to welcome you to the Royal Academy today, and a particular pleasure on this occasion, since in addition to the Prizegiving we may fittingly celebrate at this ceremony the completion of our Opera Theatre, for which we have waited so long and in whose genesis you played such an important part. It is no exaggeration to say that it is doubtful if the Theatre would have ever been built without your chairmanship of our Appeal Fund. You have a by now legendary capacity for encouraging the flow of funds from benefactors towards a desired objective, and a large proportion of the generous donations which the Appeal Fund received may confidently be attributed to your effective intervention. In fact I believe that the ten minutes I spent in your company explaining our needs and securing your kind co-operation were the most profitable I have ever experienced, since I estimate that in that time the Academy gained roughly £40,000 a minute, which is rather more than even a football coach in Abu Dhabi could expect to receive.'

The principal benefactor for the Theatre was, of course, Sir Jack Lyons, after whom the Theatre will be named and to whom goes our heartfelt gratitude for enabling us to realise a long cherished dream. Without his wonderfully generous contribution construction could not have started, but I am sure he will agree that it could not have been pressed forward to completion without the skill and determination of many others. The vision of the architect, Mr John Bickerdike, the resourcefulness of the builders, Messrs Harry Neal's, working on a difficult site, and not least the patience and endurance of all sustaining the normal activities of the Academy have made it possible to emerge with a building greatly strengthened and enlarged. I consider that the successful completion of the Theatre is the result of a corporate act of will in which all have played a part, and my warm thanks go to those who have maintained the high standards of Academy teaching and administration during the years of construction.

Various tests have been carried out in the Theatre during the past months culminating in a recent Opera Workshop performance with orchestra, and experience suggests that it will not only be very well suited for its special purpose, but also for general rehearsals, concerts, lectures and many other activities, thus much helping our overstretched accommodation. The Theatre will be officially opened by Princess Alice, Duchess of Gloucester, on 26 October, when a triple bill will be presented consisting of the Masque in the Fourth Act of Purcell's *The Fairy Queen*, of which the Academy possesses the autograph, a new one-act opera based on Saki's *Tobermory* specially commissioned from Mr John Gardner, and *Trial by Jury* by a distinguished former student, Sir Arthur Sullivan. There will be three further performances on 28 and 31 October and 1 November.

The Theatre is not the only building whose completion we can celebrate today. The extension to Henry Wood House in Camberwell is finished and will provide well designed accommodation for a further forty-nine students from the London Colleges. There is a good ratio of practice rooms to living rooms and on the top floor there is a most spacious and handsome Common Room and a comfortable and well equipped flat for the Warden. Henry Wood House is administered by the Music Students Hostel Trust headed by Sir Edmund Compton, our Chairman, and the present construction has been financed by the Gulbenkian Foundation and the Henry Wood Trust. The extension is ready for occupation and students will move in in September, but it will be formally opened by Dame Eva Turner on 14 November.

On a good deal smaller scale there is a further acquisition that deserves mention. The organ in this Hall has done valiant service for many years but is now beginning to feel its age—and so are we. A specification, drawn up by Mr Peter Hurford, exists for its replacement, but inflation has so far impeded further progress. We have, however, been able to make significant improvements in respect of the practice organs in the building. Two of these organs are of the same vintage as this organ; one will be replaced by a new instrument built by Messrs J W Walker & Sons on a specification by Mr Douglas Hawkrigge and his colleagues, and the other will be completely renovated. The first organ, which has been exhibited at the International Organ Festival at St Albans Abbey, will be installed during the summer vacation, the second will be ready by the Spring Term 1978. In addition the Willis organ in Room 22 has been extensively overhauled (and new

features incorporated) so this important field of our keyboard studies should be markedly better equipped.

'Such have been some of our physical gains over the past year, and now I must turn to personal losses.

The RAM was devotedly served by Michael Head, who died last year, and in whose memory a fund has been set up to establish a prize at the Academy linked with the performance of his songs, so justly and widely popular. Another great contribution to Academy life was made by William Overton, who trained in the Trumpet Department young players who are now sitting at the principal desks of many of the orchestras of this country and abroad. His death robbed his class of an outstanding teacher, wise counsellor and good friend, and his colleagues of a much admired and respected fellow artist. Dr Alwyn Surplice came to the Academy towards the end of his career but his skill, integrity and charm were quickly recognised and appreciated and we all learned of his passing with much sorrow. Also the early death of Norman Knight was much regretted by all who knew him and realised the deep interest he had had in his work here.

'Our community has lost, and is about to lose, a number of distinguished members through retirement. The name of James Blades is indissolubly linked with Percussion, and he has enormously raised the status of this increasingly exacting field of musical expression over the years. Indeed one begins to suspect him of a take-over bid of the rest of the orchestra if the trends of the *avant-garde* are anything to go by. One wonders whether Paganini would have survived the news that the violin had been turned into a percussion instrument. For that we can certainly not hold James Blades responsible; his influence has been entirely beneficial and we are immensely grateful to him.

'It is equally difficult to imagine the Academy without Sybil Barlow, and she is so active that I feel the Academy is retiring from her rather than *vice versa*. She has so woven her personality into the very fabric of Academy life that it is difficult to imagine how she can be separated from it. But I am convinced that some strong threads of her deep professional and human involvement, her constant kindness and loyalty, will always remain. The Junior Students, for whom she has had a particular care, would, I am sure, join us in wishing her a suitably energetic and productive retirement.

'After a very spirited battle against ill-health Joan Bonner has been forced to retire and the Cello Department will much miss the very particular contribution which she has made to its teaching. The many students whom she has guided so patiently and effectively will hope, as we all do, that the future will bring her better health. We extend warm thanks to Philip Tomblings for many years of distinguished Harmony teaching and also to R H Clifford-Smith, who gave the Academy highly valued support in the same field. We learned with great regret of the severe affliction that beset George Rogers and forced him to give up his piano teaching here. His courage and fortitude have been much admired.

'In a different sphere I would like to pay tribute to General Bond, who this year retired as a Vice-President of the Academy. As Chairman of the Committee of Management for fourteen years he undertook responsibility for the administrative strategy of the RAM at a difficult period and we owe much to his resolute guidance of our affairs and constant devotion to our interests.

The Prize List contains a number of new items. I would draw

your attention to the inclusion of a list of those Funds that provide much needed Bursaries to students. These funds, as you may imagine, are particularly valued at this time and their generous donors have rendered timely help to many deserving recipients. The Evan Senior Prize for composition is awarded for the first time. Mr Evan Senior took a close interest in the Academy and often found opportunities to further its cause in his journalistic work. The violin bow presented by Bayon & Blackburn is also a much appreciated newcomer to the list. Instruments are further catered for by a recent bequest from Mrs Paton which will enable a fund to be created from which loans can be made to students for instrument purchase—an ever-growing problem today. A handsome sum has also been received as the result of a Bring and Buy sale, and I would like to take this opportunity of thanking, on behalf of Lady Lewis, all those who worked so hard to make this pleasant and profitable operation a success. The proceeds are intended to help furnish and equip the practice room that will eventually be built with the money raised from the previous Autumn Fair. This will be one of many new practice rooms which we urgently need.

'Which brings me back to where I started: in T S Eliot's words, "In my beginning is my end". For the Theatre is only the first part of the RAM Development Plan, and within the walls that surround it are empty spaces waiting for the completion of twenty-odd practice rooms and two additional large rehearsal studios, while outside its walls lies an area on which two more Concert Rooms and an extension to the Library are intended to be built. The necessary finance for this construction should have been covered by the funds raised by the Appeal, but rapidly spiralling inflation prevented this. However, having given very tangible evidence of our will and capacity to help ourselves over the major part of the Development Scheme, we feel we can justifiably ask for public funds to complete what has so successfully been begun. So the empty spaces will await the decision of the Government. They say Nature abhors a vacuum; let's hope the Treasury does so too.'

Graduation Ceremony

The Graduation Ceremony was held in the Duke's Hall on Thursday 21 July. The Chairman of the Governing Body, Sir Edmund Compton, took the Chair, and the Diplomas were presented by the Principal. Honorary Membership of the RAM was also conferred, personally, on Louis Carus, who was introduced by Rex Stephens. Before the ceremony Paul Ellison (organ) played Bach's *Fantasia* in G, S 572, and during the processions Bliss's *Fanfare* and the *Toccata* from Messiaen's *Dieu parmi nous*. In a short recital during the Ceremony Timothy Barratt (piano) played Brahms' Variations on an original theme, Op. 21a, and, joined by Marian Elleman (violin) and Christopher Swann (clarinet), a Suite by Milhaud.

A trip to Austria

David Owen Norris

In March, Anne Mason, Louise Williams and I accompanied Sir Anthony and Lady Lewis on a trip to Austria, performing at Graz, Vienna and Salzburg. Our journey was not without incident. Owing to a delay at Heathrow, we were left with a mere ten minutes to make our connection at Frankfurt, instead of the

comfortable half-hour promised by the itinerary. We three students were separated from Sir Anthony and Lady Lewis, because of our different misunderstandings of directions given in German, and found ourselves in endless corridors of moving pavements and piped music, having an insidious nightmare quality. Reaching the plane with only minutes to spare, our fevered haste led to the suspicion that we were international terrorists, and we were subjected to a particularly lengthy security check. Sir Anthony and Lady Lewis were even a little later, but with a fitting sense of what was proper, our second plane departed late too, and we all arrived together at Graz at 11 p.m. My luggage, unfortunately, had gone to Warsaw and was not found till the next day.

We were taken to our hotel, the Erzherzog Johann, just off the main central square, by a glamorous American singer, Jeanne-Marie Bagley, an unostentatious Mormon and fanatical anti-smoker, and by a native Grazer, Walther Neumann, recently returned from Barcelona, and now a professor at the Graz Conservatoire. As well as being an excellent pianist, Walther was at the centre of a musical Mafia which puts the old-boy network of our own country to shame. Were the concerts to be reviewed? But naturally: Walther happened to know the editor of one paper, and was at school with the music critic of another. Were we to eat out afterwards? Walther was acquainted with the proprietor of such and such a *bier-keller*, who would, he was sure, be pleased to see us. Our final surprise was to find that Walther was the gossip columnist of yet a third newspaper. He filled all his space one day with a profile of Sir Anthony, whom he described, to our delight, as 'a completely typical British gentleman, with a big black hat'. The article was garnished with a photo which, in the words of its rueful subject, 'makes me look like a demented chimpanzee'.

Graz is centred on a small isolated mountain, the Schlossberg, which is capped by a castle, partly destroyed by Napoleon, and by a clock-tower looking like an enormous reject cuckoo-clock. The lower slopes of the hill sustain a growth of fairy-tale houses and inns, lavishly baroque churches in various pastel shades, with onion-shaped domes (a relic of the Turkish Wars of the eighteenth century), and several magnificent squares and neo-Gothic civic buildings dating from the heyday of the Austro-Hungarian Empire. Everything is now comfortably run-down and decaying. The smallest back-street was full of interest, with enormous ladies clad in black, lounging outside seedy guest-houses, little shops for the sale of sweets or mouth-organs, and everywhere Austrians in funny hats, green coats and knickerbockers. One particular street contained a shop called 'Antiker Schmuck', which moved Louise to photography for the benefit of her American friends.

The Hochschule für Musik occupies a palace built for the eponym of our hotel. I practised there one afternoon in a magnificent saloon decorated in white and gold, with glittering chandeliers and a fine Bösendorfer. This turned out to be a mere teaching room of one of the more obscure professors. The Rektor, Dr Korčak (inevitably nicknamed after that least hirsute of TV detectives) has for some years organised a 'Meeting-week', when teams of students from various countries come together. As well as us, there were students from Hamburg, and Katowitz in Poland. We all spent each morning practising at the Junior Music School in the red-light district, and then had lunch at an excellent hotel at the invitation of one or another civic dignitary. Graz was in the throes of local elections, and the after-luncheon speeches, trans-

lated at interminable length into English and Polish (sometimes by the speaker himself, to our shame) seemed quite often to be practice runs in preparation for the forthcoming canvassing. In particular, the Cultural Minister gave a lengthy disquisition on Austria's foreign policy, desperately trying to bridge the gap between the respective stools of American and Soviet puppetry. He was failing dismally and getting sharper and sharper looks from outraged translators, when Dr Korčak came to his rescue by announcing that it was 'Mr Lewis's' birthday. We all sang the appropriate song in English, with a tolerable degree of unanimity until the penultimate, interrupted, cadence.

The afternoons were given over to exploration. The first oddity was the traffic. Graz has trams, equipped with bells and cowcatchers, but no brakes. Unsuspecting pedestrians are gracefully shunted back onto the pavement. The peril was particularly acute to us, of course, because they drive on the wrong side of the road. The next thing to notice was that the pedestrians, presumably bludgeoned by the trams into unthinking acquiescence with every vagary of the road system, always crossed the road at pelican crossings, even going so far as to wait till they were green. Our London habits in this respect got us into terrible trouble. Having crossed the roads, we would spend much of our time strolling from one coffee-house to the next, sipping exotic teas and nibbling elaborate cream cakes.

In the evenings came the concerts: first the Poles, then the Germans, and finally ourselves. The first two concerts were given in an atmosphere of terrific precision and in casual clothes. Wearing tails and long dresses of shimmering gauze, the British contingent so completely banished this Teutonic stiffness that one review began: 'The final concert was given in a very festive manner'. Our performances seemed to go down very well, particularly Anne's Duparc songs and Louise's Brahms D minor violin Sonata. The English music we presented was listened to, I regret to report, with an attitude of amused and superior tolerance. One reviewer professed to hear in Rawsthorne's piano *Ballade*, echoes of 'the five-o'clock in Oscar Wilde's "Bunbury"' (which is the name under which his most famous play labours over there, the title's pun being untranslatable). My private opinion is that that particular critic must have been deaf, absent, or had seen the wrong play.

On Thursday was the grand concert, consisting of the third Brandenburg Concerto from the Grazers, Haydn's C major cello Concerto from the Hamburgers, myself playing Sterndale Bennett's fourth piano Concerto, and a marvellous Polish violinist playing the Stravinsky. The orchestra was conducted by Milan Horvat, a tall saturnine individual, sporting a leather Fabergé shoulder bag, off the rostrum. In addition to conducting in Austria, he is in charge of the Zagreb Symphony Orchestra and occasionally guests in Dublin, where for some years he played the violin. This possibly accounts for his eccentric English, in which the universal 'OK' was translated for my benefit as 'Begorrah'. The orchestra was nonplussed by the Bennett at first, but eventually decided that 'es ist nur Mendelssohn', and enjoyed it accordingly. I am happy to report that the audience enjoyed it too, and, after a last movement accelerated by nervousness yet miraculously almost accurate, clapped to such effect that I took five or six recalls. I was eclipsed however, by the Pole, who on his second recall played an encore and on his next played a further (and final) encore.

After the concert Walther and Jeanne took us out to dinner. Meeting the Polish group, we asked them to join us, but, on their behalf (and without consultation) their Principal refused. His students were sedulously guarded from the notorious fleshpots and seductive pursuits of the West; but I must report that the danger was not very great, for though I searched with some assiduity, I found no fleshpots very much worse than those to which I am accustomed. The Poles were very friendly, however, and when we got chatting to them they taught us some words, probably rude. Anne and Louise became better acquainted with them on the Friday, going so far as to dance Polonaises on the shores of a Hungarian lake. This was in the course of a special day out for everyone, from which I absented myself. I spent the morning alone in bed, recovering from the excesses of the night before, while in the afternoon I practised in the local palace. In the evening Walther and I went to hear Brendel play Beethoven. Now, the students of the Hochschule have free concert passes with their photos on, and of course Walther knew a student who looked like me, whose pass I might borrow. He showed it to me in the queue as we neared the entrance, and to my horror I realised that in the next thirty seconds I had to get a lot fatter, dye my hair, take my spectacles off, and grow a moustache. Deaf to my protestation that I knew no German, Walther airily told me to explain that I had got a lot thinner, dyed my hair and so on. After a fruitless and embarrassing exchange with the doorman, I paid. After the concert, a group of us went to Graz's Chinese Restaurant and Walther's wallet was stolen. He railed at the staff in English and German (both of which languages they spoke), and when they conferred in Chinese he swore at them in Spanish. Eventually, after a meticulous search of the restaurant, presided over by a smouldering Walther, the few remaining diners were hurried out, and the entire staff, as well as our dining party (a total of about a dozen) set off on a tour of the local dives and brothels in search of a suspicious character who had been sitting at the next table. Bewildered stares followed us through bar after successive bar as, preceded by two tough little Chinese who pushed people aside with scant ceremony, and pursued by the rest of us, who received the retaliatory kicks and stares of irritated drinkers, Walther darted piercing glances to right and left, occasionally twitching a low hat off with a grunted apology and periodically inveighing against the Chinese, the thief, and his own carelessness in a confusing mixture of tongues. No trace of the thief was to be found. The Chinese were so upset that they forgot about the bill.

Next day we went on to Vienna. Sir Anthony and Lady Lewis were full of anecdotes about previous visits to Austria, including one especially intriguing one when Sir Anthony as a student had temporarily adopted the Roman Catholic faith in order to get to Vienna cheaply on a Sunday School outing. The informality of our stay in Graz was not maintained by the British Council in Vienna. Sir Anthony and Lady Lewis stayed with the Ambassador while we were in an excellent central hotel. Officials of appropriately varying rank looked after us all. We were a little dismayed to discover that, for a concert on Monday night, no practice or rehearsal facilities whatsoever had been arranged other than one hour between us, in the hall. David Constable of the British Council was very helpful and let Louise practise in his apartment in the happily named Da-Ponte Gasse, while the Ambassador very kindly allowed Anne and me to practise at his residence. This is an early nineteenth-century palace, and it was an impressive experience to

play Beethoven in such appropriate surroundings. The piano was in one of the reception rooms which occupied a whole floor. Everywhere was splendidly decorated and furnished; and moreover, setting it apart from stately homes viewed by my proletarian eyes, all was in use.

Vienna is not prepossessing. Visually a greyer and sadder Edinburgh, it is easily conceived as the home of Freud, Wolf and Schönberg, but must have changed a good deal since Schubert and Beethoven. There is a large immigrant population of Serbs and other improbable races, whilst the natives are predominantly aged and bad-tempered. They have seen more of the horrors of war than most—and in Vienna, more of the horrors of peace. A particularly thought-provoking relic of the ten years of occupation after the War is the Russian war memorial, immovable and unalterable by the terms of Austria's independence treaty, but inexplicably now surrounded by very tall trees, and obliterated by a large illuminated fountain. However, we had a jolly time in Vienna, especially when we were taken to see *Die Zauberflöte* at the State Opera. Completely gutted by Allied bombing, it is now magnificently restored. At a lunch at the Embassy it was my good fortune to sit next to its architect who referred to it as his baby. He was a mine of information on London's theatres, including one within five hundred yards of my flat whose existence I had never suspected.

It was not only we students who were performing in Vienna, for the Principal was to give a lecture on Purcell at the British Council offices. Louise missed this, since she had to fly home for an audition. Ann and I set off a little too early and passed the time in a nearby café. After a moment it was borne in upon us that Anne was the only woman present in a crowded room, most of the occupants of which seemed to be engaged in surreptitious bargaining. A little worried at first, we eventually discovered that they were nothing more harmful than philatelists, who converged on this café twice a week from all the surrounding country. Sir Anthony's lecture was heard with much appreciation by both expatriate Britons and natives, many of whom showed a wide knowledge of Purcell's music.

Another train journey along the beautiful Danube valley took us to Salzburg. There was no sign to tell us what the station was, so we were greatly relieved when the ticket collector assured us we were in the right city. Anne and I stayed in a quaint little hotel, The Elephant, in the very middle of Salzburg, surrounded by old, tall, tiled houses edging narrow cobbled streets. The management found it hard to believe that we really wanted two single rooms but, no doubt to Anne's great relief, they gave way in the end. We lost little time in going to the Mozarteum (the music college) where we were to play. No one had heard of us, and no one wanted to. We started with the porter, who was completely unhelpful, and then over-optimistically appealed to two Japanese girls, who presumably told us that they spoke only Japanese. A German girl directed us to the main office, who directed us to the extra-mural office, who sent us to the press office, who sent us to the main office Eventually, we simply went into the concert hall, and practised until interrupted by the piano tuner. At this point, Anne's voice, which had been fighting a losing battle with a cold for twenty-four hours, gave up the struggle and disappeared, to her disappointment and my consternation. I was now even more desirous of a piano to practise on, since I now had to give a shorter concert on my own. The piano tuner told me I could

practise in the hall from 6 p.m. Accordingly, I returned at that hour, but had practised for only a few minutes when the porter appeared. 'You can't practise here', he said in German, 'there's a concert tonight'. 'Ja' I replied, as gutturally as I could, 'das ist mich'. 'No', he insisted, 'a concert at 7.30. You must go'. 'Aber, ich spiele das Konzert. Ich muss proben', I said. But with Teutonic rigidity he physically enforced my departure. I was rescued by an affable Cambridge man (*rara avis*) who soothed me with coffee. 'All little Hitlers, these Austrians', he said. Over the concert I should prefer to draw a veil, though people were very kind afterwards.

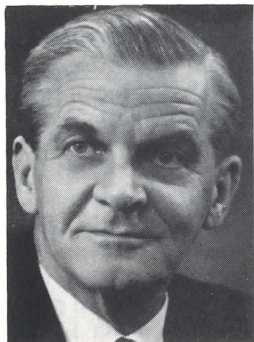
The next morning we were free to inspect Salzburg at our leisure. Buildings, however baroque, are buildings, so I climbed the unfashionable hill without a castle, and looked at the view. The broad river wound below in the sun, coming from the first real mountains I've ever seen (no child of my time, I must admit I had never even flown before this trip), and disappearing into a green plain which stretches as far as Denmark. There was snow on the hills, and violets, but the day was hot, and the air shimmered with the sound of the peculiarly melancholy Austrian bells.

Nothing remains but to describe the journey home. By judicious, if childish, hurrying and queue-jumping, and with discreet use of the elbow, I managed to sit by the window of the plane and bored Anne all the way back with cries of 'Oh, look!'. We arrived in London in time to hear the RAM Symphony Orchestra concert—a good restoring dose of Elgar, after all those foreign influences. The aftermath of the trip goes on. I was sent a tape of the Sterndale Bennett by Dr Korčák's daughter, whose acquaintance I made while the others were wasting their time on the shores of Hungarian lakes. In return I am sending her father a real English Bowler hat. Walther is likely to descend on London in the near future, as are several scraped acquaintances anxious for a place to stay. For the latter I may be out. It's good to have got to know so beautiful a country, and under ideal circumstances. It's left me with a taste for Austrian cooking and peppermint tea, and I know some really rather forceful German swear words.

Obituary

Antony Brown, 1906-77

William Golding



Antony Francis Brown was born at Bemerton on 20 February 1906, and died in Salisbury on 5 April 1977. He was educated at Bishop Wordsworth's School and the RAM. He taught first privately, then at Bishop Wordsworth's School and finally as Director of Music at Canford School. He undertook many other musical activities as judge, examiner, teacher and performer. In 1938 he had the good fortune to meet and marry Fiona Whitham, another musician. They had four children, all of whom follow their parents' profession. Poliomyelitis left Tony handicapped from childhood. But he minimised his difficulties so much that his friends were able to forget them more often than he could afford to. This was due partly to the instinctive courtesy with which he treated other people and partly to impatience with what he regarded as an irritating irrelevance. His notable will power enabled him to do this, for the force of his character was tremendous. It gave him stature; and in a group he would be a more evident figure than taller men. He knew just what he wanted in most circumstances

and would work for it with a diplomacy on which he prided himself. But the truth is that when he thought he was using guile, he was often prevailing by a charm of which he was unaware. There was an extraordinary quality of harmlessness about him combined with a kind of adult innocence. He would have been astonished and indignant at being told so, but the qualities shone from him.

Though his musical sensibility was acute, the true centre of his life was an acceptance of and delight in the nature of people. He made friends of the young without either patronising them or compromising his own dignity. He was that rarest and most valuable of men, an ideal teacher, seeming not so much to instil music as evoke it from where it was latent in his pupils. The home that Tony and Fiona made was irresistibly attractive to many people. For years, first at 27a The Canal, then at Farm Cottage, a stream of friends shared that casual tolerance and openness, that warmth, that wide human interest, and were helped towards wholeness by it. Such a gift can only be remembered with gratitude.

Tony thought time too precious to waste in pretentiousness or the grosser gambols of egotism. He hated to bore people and hated to be bored, yet he accepted the foibles of his friends with wry affection. He did not profess to understand the place of man in the cosmos. He was dismayed at the thought of dying but humour and cheerfulness kept breaking in. Indeed, it seemed as the irrelevances of life began to drop away, his love of family, of friends, of nature and music wove together into one simple thing—awareness not so much of an end as a mystery. What the death of such a man means to his family only they can know. For his friends there remains grief; but mixed with it a gratitude for the privilege of knowing a man of whom we can say truly that he left the world a more musical and harmonious place than he found it.

[Reprinted by kind permission of Mr Golding, and of the Editor of *The Salisbury Times*.]

Norman Knight, 1931-77

Sir Thomas
Armstrong



Photograph by
Richard Adeney

There was widespread sorrow at the death of Norman Knight. It was untimely. He could have had many more years of useful work and the enjoyment of life that he was so happy to share and encourage. He cared for the right things, most of all music; after that pastime and good company, rivers and the countryside, especially that around Snape and Aldeburgh, which he came to know intimately and explored adventurously in the fast cars that he liked to drive in his days of prosperity.

He was a man generous to himself and others, and if one noted with regret some errors of judgement, one also admired his readiness to help, his many kind actions, and the courage with which he faced suffering and misfortune when they assailed him. Towards the end he had to endure long bouts of serious illness due to hepatitis, and several periods in hospital. But I never heard a word of complaint or self-pity, even when circumstances and prospects were bleak: and in the intervals of apparent recovery he made brave attempts to get back to work and find new ways of earning a living.

Norman was born in George Street, Marylebone, near the RAM, and had his schooling in the parish at the famous Marylebone Grammar School, which has lately, in the

triumphal march of progress, lost its identity. From childhood he cared most for music, and as he passed the Academy on the way to school he used to look at its doors with longing, and envy the students who passed so thoughtlessly in and out. But he did not easily make his way towards the profession. He paid for his first lessons by working a paper-round, and at fifteen got into the Corps of Drums. From there he joined the Grenadier Guards Band and was given a good grounding in flute playing and general musicianship. After leaving the band he worked hard and successfully to extend his repertoire and develop his style.

As a reliable orchestral musician Norman played with all the London orchestras, and with the English Chamber Orchestra from its inception until 1972. More than one recording, especially that of Bliss's *Pastoral*, testifies to his quality as a soloist. He was perhaps at his best as a teacher, taking endless trouble over promising pupils, among whom he will be remembered with special affection; and in this connection I am allowed to quote some sentences sent by Miss Ivey Dickson and Mr John Dalby of the National Youth Orchestra of Great Britain.

'Norman Knight gave the NYO yeoman service for about twenty years. His notable contribution was not confined to teaching. He was always ready to deal with reluctant instruments and anxious to promote the students' welfare and morale. Norman believed in the NYO. His love of it gave him great satisfaction and happiness, and he liked to be in its company as much as possible. Thus, unexpectedly and on his own volition, he would turn up at concerts (at home and abroad) to give the NYO his blessing. The orchestra has lost one of its most generous-hearted and lovable friends. It pays great tribute to him. Although very ill, he was determined to do his best for the NYO only a few weeks before his death. That courageous act of service marked the end of his professional career. He could not have given a more fitting testimony to his work and faith.'

Gwendolen Mason, 1883-1977

Osian Ellis



Photograph by
Barratts Photo
Press Ltd

When the history of the RAM comes to be chronicled, it will, no doubt, be duly noted that from about 1850 until 1959 there were virtually only two harp professors: John Thomas (1826-1913), harpist to Queen Victoria, taught for over sixty years, and Gwendolen Mason succeeded him for another forty-four years, until she retired in 1959. Until quite recently she would continue to visit us at the Academy to help with Annual Examinations. Although we never knew her true age, her brightness and vitality were such that we doubted our own rough calculations that she must be a nonagenarian.

Gwendolen Mason was born and brought up near Beaumaris, on the Isle of Anglesey in North Wales, and she came to the Academy to study under John Thomas. For several years she was harpist at Covent Garden; she gave harp recitals and took part in chamber concerts. She had the privilege of playing Ravel's *Introduction and Allegro* with the composer himself directing, at several concerts in England. I say 'directed' intentionally, for apparently Ravel was no great conductor: he never gave up-beats, and playing for him could be hazardous! Miss Mason described to me how he would place her at the centre of the stage, with the string quartet, flute and clarinet some distance behind, so as to

emphasise the *concertante* function of the harp: this was no septet but a solo for the harp, *accompanied* by the other instruments, as Ravel indicated on his score. It would be fascinating to hear a recording of this performance with Ravel—I imagine one must still be available in some obscure archive.

Gwendolen Mason was a wonderful teacher: sympathetic, stimulating and intensely musical. She was devoted to her pupils, all of whom, I am sure, bore her respect and admiration and, above all, an infinite debt of gratitude.

Richard Newton, 1897-1977

Anthony Judd



Richard Newton, who died last May, was very much more than Principal Bassoon of the BBC Symphony Orchestra and Professor at the Royal Academy of Music, as his many friends and contemporaries will testify. Born a thoroughbred Welshman, as he used to put it, he gravitated to music at an early age and was to become an artist of the first order, a most able pianist, organist, score-reader, self-taught linguist, scholar and much loved teacher.

Originally he had won a scholarship to the Academy, but his immediate decision to join the army at the onset of the First World War temporarily interrupted his studies here. His big chance came in 1924 when, after three years with the London Symphony Orchestra, he was appointed Principal Bassoon in the New Queen's Hall Orchestra by Sir Henry Wood. With the formation of the BBC Symphony Orchestra in 1930 he was again the first choice as Principal Bassoon and in later years he looked back proudly on being a founder member, an occasional soloist, and on playing in no less than thirty-five Promenade Concert Seasons! Around the time of his BBC appointment he became one of the first players in this country to change from the French to the German bassoon and it is to his great credit that he managed this complicated operation during a period of considerable pressure.

On the strong recommendation of Sir Henry Wood he had been invited in 1927 to join the staff at the Academy. Remaining here until 1960, he taught a high proportion of the leading British players. Those fortunate enough to have been his pupils will always remember his kindness and patience and appreciate his strong influence.

Outwardly an amusing and witty companion, he was an intensely serious perfectionist who was deeply respected by fellow musicians and international conductors for his fine playing. He spoke warmly of the older generation's style but had a keen ear for the present and often gave his time unsparingly if he thought it would contribute towards a younger musician's success.

Though his days of retirement from 1960 were not without sadness, it was typical of him that he would undertake the direction of a Gilbert and Sullivan production, would re-read *War and Peace* in Russian, or would readily give his services to an amateur orchestra with complete dedication.

We who knew him remember him fondly and will hope to uphold his high principles.

Stephen Pettitt: *Dennis Brain* (Robert Hale, £5)

Stephen Pettitt approached the writing of his biography of Dennis Brain with insular adoration, without which it would indeed have been a difficult project: but, not detracting the slightest from Brian's outstanding ability on the small-bore French Horn, this unique playing is in reality a minute contribution to the spectrum of world events. The horn, as a means of self-expression must be limited; its natural eccentricities demand the strictest self-discipline on the part of those who attempt its mastery; such concentration tends to protect the player from the surrounding problems of human existence and when tragedy stepped into this young life, there had been no real opportunity for a broadening of character.

It is fortunate that evidence of Dennis Brain's artistry as a horn player is still available in the form of recorded performances. Not so with other eminent players of the past whose reputations are based on hearsay or in the ageing memories of the few who actually heard them play; alas, even the exemplary playing of Dennis Brain's forbears has receded into the background owing to so-called progress, that necessitates the continual changing of recording techniques. Despite the many high-sounding names of music societies and opera companies, the author overlooks the fact that the Brain family was born into an unorganised profession with a scattered engagement pattern; the highest paid work was performed by a small group of players, whose reputation of being able to supply accurate support at the performances of music societies and opera companies, gave them a reliable yearly income. Solo wind playing was an exceptional event and the eminence of players was associated with *obbligati*; hence the fame of John Solomon for his superlative performance of 'The trumpet shall sound': on one occasion, in Ireland it is alleged, his name on the poster took precedence over the word *Messiah* and the names of the vocal soloists. In contrast to these days of broadcasting backed by the enormous recording industry, players with Dennis Brain's facility have had many more opportunities for concerto performances, whilst his father's reputation was essentially associated with the first horn part of the orchestra.

It is not made plain by the author that there had developed in this country a distinct school of horn playing; and although the cherished instrument was a Raoux bell fitted with valves by the London maker 'Brown' there were other instrument makers in London, such as Hawkes and Boosey, then separate firms, that supplied the needs of the many players of that period; the style of playing must have been sufficiently impressive as to have influenced the young Borsdorf to change from his wide-bore German horn when he arrived in London in 1879. Aubrey Brain's early life must have been impregnated with the sound of 'God's Own Quartet', and maybe that was the reason for his efforts to perpetuate this sound when insisting that all the horn players of the original BBC Symphony Orchestra should play on small-bore instruments.

Into an environment that was saturated with this ideal horn sound the young Dennis appeared. Not as is usual with father and son relationship, Dennis seemed to willingly accept the daily horn tuition from his parent, and with a young mind the technical problems of blowing a brass instrument are readily overcome: this fact is demonstrated in the brass band world, but these young executants invariably fall by the wayside as their developing environments cannot compare to that of the Aubrey Brain

household. The author has regarded the horn as an instrument with a tone quality that is generally acceptable throughout the world, and that Dennis Brain's sound was the personification of all that has ever been achieved. Dennis Brain was the brilliant surviving exponent of the small-bore French horn and when he took his place in the profession on leaving the RAF, his adherence to this small-bore instrument began to make him feel isolated from his horn playing colleagues. He was not in a position to attempt to continue his father's ambition and even if circumstances had allowed him to try, his amiable character would have prevented him from being so forceful; and ultimately he succumbed to the influence of all the other horn players of the world and changed to a wide-bore German-type horn. Now, twenty years later, it is impossible to say whether Dennis Brain's unique technique would have remained outstanding against the many excellent horn players who now stride the world's orchestral scene.

As a biography, a comparable story, combined with anecdotes from the past, could have been drawn from rambling through the diaries of many successful orchestral players; the fact that concertos and chamber music feature so much, adds to the success of Dennis Brain's playing career but not much to the portrait of a very pleasing personality, whose life was terminated too soon through the demands of a sadly unorganised profession.

Eric Fenby

Maurice Miles: *Are you beating Two or Four?* (Novello, £1.25)

This little book of 54 pages is a course of instruction in itself. It contains the gist of a lifetime's experience in the art of communicating music; similarly in the art of teaching; there is not a superfluous sentence in it.

It begins with hints on studying the score before the aspirant faces an orchestra; on problems of tempi and of 'sound'; their relation to the technical skill of the players—an important factor with amateur orchestras; on the need to evaluate dynamic patterns within the rhythmic flow of a movement; on the problems of breathing for both choir and orchestra; the homework essential before rehearsal in preparing the orchestral or choral material; the bowing in the string parts; the snags of discrepancies in different editions and tips on how to save time in rehearsals. We then proceed to the technique of the stick, first with diagrams of patterns of beating; the use of the left hand to point accent; the right hand's function in dynamics; the question of starting and shaping a phrase in given examples by Grainger and Elgar, and the predicament of dealing with the pause. There is practical advice on meeting the inevitabilities of rehearsals—seating, tuning, intonation, the auditioning of singers, and how to correct the usual pitfalls to be expected in the orchestra. All this advice on the physical aids is directed to one end—learning to *listen*.

Appendix 1 is an object-lesson in the technique of subdividing the beat in conducting the introduction to Dvořák's 'New World' Symphony; and Appendix 2 describes imaginary rehearsals of three overtures—Weber's *Oberon*, Mendelssohn's *Ruy Blas* and Beethoven's *Egmont*. The author's precepts are crisp, often witty, and few short books on a musical topic offer such useful help. Beginners on the Conducting Course and certainly all on the Graduate Course should arm themselves with a copy.

Robin Golding

James Blades: *Drum Roll* (Faber & Faber, £6.50)

When, one evening in the 1960s, an elderly gentleman said to Mrs Blades, as she and her husband were packing up their

instruments after one of their lecture-recitals at a music club, 'Mr Blades ought to take it up as he is nearly good enough to be a professional', and asked 'What does he do in the daytime?', the subject of the enquiry might have cast his mind back more than half a century to the washing room at St John's School, Peterborough, where, above a series of suitably moral pictures showing, respectively, the consequence of diligence and of indolence, were inscribed the awesome words 'WHAT WILL HE BECOME'? Of course we know, even if the elderly gentleman did not, what Jimmy Blades became: the doyen of percussion players; the leading authority on the instruments of his art (his monumental book *Percussion Instruments and their History*, published in 1970, will remain the standard work on the subject for years to come); and the most lovable of people. In this delightful and often touching book he traces the story of his busy life, from a humble childhood in Peterborough to the top of his profession as performer, teacher, lecturer and—though he would probably think the word an odd one—scholar. The process was arduous, but it is recorded with affection and with a sure memory for detail: the clock in the living room with the egg cup inside it filled with paraffin 'as Grandad said the fumes kept the works oiled'; the problem of how to save up sixpence halfpenny for a mouth organ and also to buy a steam engine costing the same amount by Christmas (no gob stopper or aniseed balls on Saturdays was the answer); the ha'penny Saturday matinée at the moving pictures, where the first attraction was a lady who came on to play the piano, and 'was often booed'; the weekly egg for Sunday breakfast, *shared* by the family.

Drumming was clearly in young James's blood, and after a spell as an apprentice engineer with occasional spare-time musical dates, his career as a 'pro' began in June 1921 with a regular engagement in a circus band at Henley-on-Thames (£3.5s a week, uniform and tent). From there he graduated to the cinema, first in Wisbech ('Don't take too much notice of your music—keep an eye on the screen', the manager instructed him), then in Jarrow and Workington—where he joined a jazz band called 'The Loonies'. A London début at the Crouch End Hippodrome ultimately led to a lengthy and profitable period as a member of the Piccadilly Hotel's celebrated Grill Room Band, and to work in film studios, the recording of the 'Rank gong', the town-crier's bell for Gaumont-British News, and the war-time 'V for Victory' signal for the BBC. And so the road to symphonic work was gradually opened up: to play for such conductors as Adrian Boult, Malcolm Sargent, Basil Cameron, George Weldon, Walter Goehr, Anthony Collins—even Stravinsky in *Histoire du soldat*—and, most of all, for his revered Benjamin Britten (first encountered at a film-session in 1936), for whom he played, as a member of the English Opera Group and of the English Chamber Orchestra, in twenty Aldeburgh Festivals, and for whom he made countless special percussion instruments, using anything from tea mugs to Rolls Royce springs.

If ever a spry septuagenarian deserved to realise his hope to see the new century in, 'Lucky Jim' is surely the one.

Dmitri Shostakovich: *A Complete Catalogue* (Boosey & Hawkes, £1.50)

The Shostakovich Catalogue published by Boosey & Hawkes follows the format of those previously issued in respect of Richard Strauss and Benjamin Britten. It has been compiled by Malcolm

MacDonald on the basis of the official Soviet catalogue of 1965, but up-dated and arranged in chronological order, and providing basic details of scoring, movements, first performance, and dedication. A comprehensive critical study of Shostakovich's music is badly needed, but in the meantime this handy little catalogue will serve a most useful purpose.

Edward Elgar: *Pomp and Circumstance Marches*, Op 39 (Boosey & Hawkes, £5)

Elgar's five *Pomp and Circumstance* military marches were written at intervals between 1901 and 1930, and the first four of them belong to a period (before the Great War) when the 'proud music that draws men to die' still held a romantic attraction. Their collection into one cloth-bound quarto volume, with a photograph of the composer, a facsimile of a page from the autograph score of No 2, and a valuable Foreword by Michael Kennedy, is an appropriate contribution to this year's Jubilee celebrations.

Notes about Members and others

Priault Rainier's violin Concerto received its first performance at the Usher Hall in Edinburgh on 8 September, as part of the Edinburgh International Festival. The concerto was written at the invitation of Yehudi Menuhin, who was the soloist with the Royal Philharmonic Orchestra under Sir Charles Groves.

Nicholas Braithwaite took up his position as Musical Director of the Glyndebourne Touring Opera this autumn, conducting *Don Giovanni*, *Falstaff*, and Poulenc's *La voix humaine* (in which Felicity Lott took the part of Elle, the sole protagonist); Simon Rattle conducted Janáček's *The Cunning Little Vixen* (with Paul Nemeer as the Poacher).

Philip Hattey was partnered in a recital at the University of Reading by Ronald Woodham, who was retiring from the Chair of Music, on 24 June. Mr Hattey, who has completed twenty years on the staff of the School of Music, included his own arrangement of a group of Scots songs, which received their first performance.

The Lindsay String Quartet (Peter Cropper, Ronald Birks, Roger Bigley, and Bernard Gregor-Smith) performed the complete series of Beethoven string quartets during the course of six concerts at the Wigmore Hall in July.

John Barker won, at the Royal National Eisteddfod of Wales, the Osborn Roberts Medal for singers under twenty-five, and the David Lloyd Memorial Prize, and this year the Welsh Arts Council has created a scholarship to enable the winner to carry on with further study.

June Seaward's Kingsmead Singers, who have made a number of LP records for the BBC during the last eight years, as well as broadcasting regularly for the Corporation's schools programmes, took part in a performance of Mahler's eighth Symphony at the Royal Albert Hall on 26 June under Frank Shipway.

Geoffrey Coward has been appointed Head of Music at the British School in Brussels.

Arthur Davison, who is celebrating his tenth year as Director and Conductor of the National Youth Orchestra of Wales (with whom he has recently recorded music by Alun Hoddinott and William Mathias for BBC Records), has been presented with a Gold Disc to mark the sale of one million EMI/Classics for Pleasure records and cassettes in which he is featured as conductor.

C H Trevor (1895-1976) was commemorated by an organ recital given in Lincoln's Inn Chapel on 26 May by Stuart Bedford, Hazel Davies, Christopher Regan, David Robinson and Roger Wibberley. Before the music, His Honour Judge Edward Clarke (a boy at Sherborne School when C H Trevor was Director of Music there) gave the address.

Lyn McLarin (flute) shared a Wigmore Hall recital with Sioned Williams (harp) on 24 May, and at the beginning of October began a six-week tour of the USA, culminating in a recital in the Carnegie Recital Hall in New York.

Roger Steptoe's recent compositions include a *Fanfare* for brass and percussion; an *Intrada* for organ; and *Praises* for choir and orchestra, commissioned by Charterhouse and performed there for the first time on 10 July under William Llewellyn.

Sir Thomas Armstrong gave an illustrated talk, modestly entitled 'The career of an ordinary musician, 1900-76', at the British Institute of Recorded Sound on 10 May; his son Robert Armstrong was in the Chair.

Paul Patterson's *Cracowian Counterpoints* was given its first performance on 3 June at the Queen Elizabeth Hall by the London Sinfonietta, and *Games*, a variation-form test-piece for organ commissioned by Peter Hurford for the St Albans Organ Festival, had its première there on 1 July.

Anthony Marwood, an eleven-year-old member of the Junior School of the RAM, accompanied by his sister Catherine, took part in the Kocian Competition in Czechoslovakia in May. He performed Bruch's Concerto in G minor and gained first place in the first round and fourth place in the second and final round.

John Tavener's *Requiem for Father Malachy* and *Canciones españolas* have been recorded by James Bowman and Kevin Smith, with the King's Singers and the Nash Ensemble directed by the composer (RCA LRL 1 5104), and his *The Gentle Spirit*, commissioned by the Bath Festival, was performed for the first time at the Theatre Royal in Bath on 6 June by Elise Ross and Kenneth Woollam, with the Nash Ensemble conducted by Mark Elder.

Edward McGuire's *Rant* for solo violin has been chosen as test piece for the 1977 Carl Flesch International Violin Competition, to be held during the City of London Festival in July 1978.

Professorial Staff

Retirements

December 1976

George Rogers, Hon ARAM (Piano)

July 1977

Sybil Barlow, FRAM (Piano)

James Blades, OBE, Hon RAM (Timpani and Percussion)

Joan Bonner, FRAM (Cello)

Philip Tomblings, Hon ARAM, FRCO (Harmony)

September 1977

Eric Fenby, OBE, Hon RAM (Harmony and Composition)

Appointments

September 1977

Richard Addison (Clarinet and Saxophone)

Ray Allen (Trumpet)

Nicholas Busch (Horn)

John Carol Case, Hon RAM (Singing)
William Houghton, ARAM (Trumpet)
Robert Langston, MA (Cantab), FRCO (Harmony)
Michael Lewin (Guitar)
David Strange, ARAM (Cello)
Derek Taylor (Horn)
James Watson (Trumpet)

Distinctions

Kt

Alexander Gibson, CBE, Hon D Mus (Glasgow), Hon LLD (Aberdeen and Stirling), Hon RAM, FRCM, FRSAM, Hon RSA
David Willcocks, CBE, MC, MA, Mus B (Cantab), Hon D Mus (Exeter), Hon RAM, FRCM, FRCO, FRSCM, Hon FRNCM, Hon FTCL

CBE

Richard Rodney Bennett, FRAM

Vivian Langrish, FRAM

OBE

Lt-Col Paul Neville, MVO, FRAM, RM

Geoffrey Parsons, Hon RAM

MA (Cantab)

Robert Langston, FRCO

BMus (Lond)

Timothy Baxter, ARAM

Births

Handford: to Maurice and Daphne Handford (*née* Smith), a son, Nicholas Reginald, 23 October 1977

Smith: to Wilfred and Felicity Smith (*née* Lichtner), a daughter, Rosamund Mary Louisa, 20 June 1977

Willison: to John and Carmel Willison (*née* Kaine), a daughter, Katherine, 6 July 1977

Marriage

Keyte-Seaward: Christopher Keyte to June Seaward, 31 July 1977

Lubbock-Sloan: John Lubbock to Eleanor Sloan, 12 February 1977

Deaths

Vivian Bean, ARAM, 14 October 1977

Russell Chester, BA (Lond), FRAM, 9 October 1977

R J Ellis, 1977

Maurice Loban, ARAM, 15 October 1977

Gwendoline Mason, OBE, FRAM, Hon RCM, 2 July 1977

Phyllis Neilson-Terry, FRAM, 25 September 1977

George Scott, ARAM, 12 July 1977

Leopold Stokowsky, B Mus (Oxon), D Mus (Pennsylvania), LLD (California), Hon RAM, FRCM, 13 September 1977

[Alwyn Surplice died on 21 April 1977, not 10 March as stated in the last issue of the *Magazine*]

University Awards

BMus (Lond), July 1977

Class II Division 1 Hubert Best, Timothy Bowers, Peter Crook, Timothy Grant, Stuart Hutchinson, Stephanie Sobey-Jones
Class II Division 2 Robin Fox, David Lawrence, Clare Redfarn

RAM Awards

Recital Diploma, July 1977

Piano E de Quetteville Houlihan, Richard Mapp, Alexis Pope
Harpsichord Yuriko Ota
Singing Brian Gordon, Cheryl Hawkins, Karen Jensen, Christine Taylor
Violin Lesley Gwyther, Louise Williams
Viola Margaret Lamb
Flute Celia Pitstow
Oboe Keith Marshall, Janet Wareing
Trombone (Orchestral Diploma) Roger Williams

Division V with Distinction, July 1977

Piano Jocelyn Abbott, Jane Barton, Sheryl Clarke, Annette Cole, Christopher Cox, Gabriel Kwok, Kathleen Ma, Catherine Roe, David Silkoff, Phillip Thomas, Oliver Williams
Piano Accompaniment David Owen Norris, Christopher Willis
Organ Colin Andrews, Robert Crowley, Kin Yu Wong
Singing Elizabeth Brice, Timothy Harper, Stephan Kohlenberg, Clare Moll, Eleanor Ransom, Alison Truefitt, Mark Wildman
Violin Mark Berrow, Ruth Crouch, Sophia Langdon, Katherine Sweeney
Viola A Paul Harris
Cello Stephanie Sobey-Jones, Julia Tagg
Flute Jane Freeman
Bassoon Susan Eastop
Trumpet Graham Hastings, Karen Upton
Harp Eirian Rees-Jones
Timpani and Percussion Roger Harrison
Guitar Darko Petrinjak
Conducting Hywel Davies

Division V with Merit, July 1977

Piano Timothy Barratt, Sylvia Bowden, Stephen Browne, Iain Ledingham, David Owen Norris, Mariette Richter, Susan Sathaye, Melanie Yakes
Piano Accompaniment Timothy Barratt
Singing Eirian Davies, Cheryl Edwards, Deborah Gibbons, Jillian Mascall, Christine Miller, Hilary Reynolds, Vanessa Scott, Kathleen Summers, Christine Walters
Violin Julia Hsiao, Jonathan Moore
Viola Stephen Cross
Cello David Goldesgeyme
Double Bass Albert Dennis
Flute Carol Brown, Andrew Lane, Rosemary Rathbone, Nancy Ruffer
Recorder Gerard McDonald, Anthony Robson
Oboe Paul Crew, Jane Hibbin, Gerard McDonald, Nigel Roberts

Clarinet Ruth McDowall, Nicholas Ross
Bassoon Martin Bowen, Glyn Williams
Trumpet Paul Archibald
Harp Ljiljana Dimitrijevic
Timpani and Percussion Richard Fullbrook
Guitar Maria Chciuk-Celt
Lute Maria Chciuk-Celt

GRSM Diploma, July 1977

Class I Timothy Barratt, Marian Elleman, Paul D Harris, Jane Highfield, Christopher Swann
Class II Division 1 Kevin Allen, Susan Castle, Helen Crowston, Stephen Harrison, Christine Zuch
Class II Division 2 Paul Ellison, Kevin Goss, Barbara Hiller, Angela Hobbs, Michael Jackson, Frances Lisle, Ruth McDowall, Rosalind Pulman, Graham Sanders, Janet Waterhouse, Catriona Young
Class III John Askew, Paul Crew, Adrian Goss, Martin Jakubas, Timothy Lane, Caroline Martin, Paula Nash, Delyth Wynne
Pass Diana Palmer, Ann Priestley, Jane Matthews, Susan Vondy, Charles Young

LRAM Diploma, September 1977

Piano (Teacher's) Mabel Michaelides
Organ (Teacher's) Peter Crook, Geoffrey Lester, John Wyatt
Singing (Teacher's) Jayne Kemble
Violin (Teacher's) Jacqueline Marsh
Viola (Teacher's) David Boyd, Abigail Crofts
Cello (Teacher's) Jennifer Bowron, Anthony Lee
Double Bass (Teacher's) Diana Wanklyn
Clarinet (Teacher's) Charles Henwood
Trumpet (Teacher's) Robert Bearman, Michael Blake

RAM Club News

Guy Jonson

Probably the most keenly anticipated social event of the Club's year is that of the Annual Dinner—held this summer at the Royal Lancaster Hotel where past experience has proved it to offer a pleasant atmosphere, a spacious reception area and a menu and service of quality and value. On the evening of 9 June a larger-than-ever gathering of members and their guests (together with an array of distinguished guests of the Academy) were graciously received by our ever genial President Noel Cox and his charming wife Jean.

On more than one occasion the wish has been expressed that the time allocated to the sipping of pre-dinner drinks and the happy foregathering of friends who meet perhaps only on this one occasion each year could well be extended. Unhappily this development would inevitably be reflected in the cost of the tickets but amends *can* be made by those who so wish, by making good use of the recapitulation (*ie* the Bar service after the final speech!).

The speeches, as anticipated by a glance at the Toast List, were both greatly enjoyable and entertaining. Professor Denis Matthews, in his toast to the Academy and RAM Club, not only scintillated with shafts of his inimitable dry humour but made many happy references to his studentship at the Academy as well as offering those of us 'attent to hear' some more serious thoughts

upon which to reflect. Noel Cox in his reply also expressed an admirable mixture of matters 'Nobles et sentimentales', very adroitly rounding off with a witty word-play on the prefix RAM (pertaining to life in the Academy) in a diversity of RAMifications! The toast to the Guests was proposed by Ruth Harte, who brought to bear a sure touch, charm and understanding in her reference to many of the distinguished gathering. The most able response by Gerald McDonald in felicitous terms would normally have supplied a 'perfect cadence' to what all were agreed was an excellent evening but, not to be gainsaid, none other than our kindly nonagenarian guest Sir Robert Mayer briefly took over the microphone to tell us of a message he had recently received on his 96th birthday from Prince Charles, which certainly augurs well for Royal interest in the future musical life of the nation.

Members are respectfully reminded that annual subscriptions became due on 1 October. Please note that members paying by cheque or Banker's Order will not in future be issued with a receipt unless specifically requested.

Some months ago a private student of mine who had just done her LRAM examination was telling me how kind the woman professor who gave her the Aural Tests had been: indeed she had made her feel entirely relaxed and ready for the rest of the terrifying day on leaving her room. 'I wonder who she was; I feel so grateful to her and would love to thank her.' 'Was she extremely charming?', I asked. 'Oh, most', 'Highly intelligent and amusing withal?' 'Yes, yes—and glamorous.' 'There is no doubt', I vouchsafed, 'that the lady was Miss Madeleine Windsor.' I was wrong: the examiner was the shining and much loved Margaret Hubicki, our next RAM Club President—and nobody who knows her will be surprised that I was able to share that little anecdote with her to our mutual delight.

The duties of President can be onerous, but Peggy Hubicki can be depended upon to look after us all with that special sparkle she lends to our scene, and I know we are all looking forward so much to our grand Annual Dinner when we shall see her enthroned—we have not forgotten the dress she wore last time. In fact I can remember when I first saw her arrayed for an occasion: it was the first performance of her *Irish Fantasy* at a RAM concert conducted by Sir Henry Wood, and I was playing in the orchestra.

During her student days, as Margaret Mullins, she won no less than nine prizes and scholarships, studied the piano and viola with some of our leading professors and was a composition pupil of that brilliant Warden and man of temperament, B J Dale. It was he who suggested to Peggy that a little expert advice on bowing the string parts was needed before the *Fantasy* was played, and he introduced her to another student, Bohdan Hubicki. They were married in 1940, and he was killed in a London air raid a few months later, but Dale's thought was an inspired one, and there could not have been a more perfect match.

Bohdan Hubicki was a man of unusual charm and great distinction, and he would undoubtedly have become one of our leading violinists. I remember him. I sat in the balcony of the Duke's Hall when he played the solo violin part in Bach's fourth

**Margaret Hubicki,
FRAM
President of the
RAM Club, 1977-8**

Gareth Morris



Outside the 'Met' at
the Lincoln Center,
New York in
October 1976

**Alterations and
additions to
List of Members**

Brandenburg Concerto in such aristocratic style that the performance remains with me to this day, as does his whole bearing. Peggy was injured in the same raid, but when she had recovered she plunged into various wartime activities such as Red Cross office work, Army Hospital Librarian duties and Forces Concerts, not to speak of teaching the piano, harmony and Aural Training.

A neighbour of mine, who is senior to us both, remembers her during this period: she told me the other day that when Peggy was staying with friends in Horsham, it was such a pleasure for them all to know her, and hear her play the piano in those gloomy days. Her hosts were the family of a distinguished architect, Francis Troup, whose aunt, Josephine gave her name to a scholarship that was awarded to Peggy at the RAM. When the war ended Margaret Hubicki embarked upon a career of unusual interest. By the time she was appointed a professor at the Academy she had created for herself a varied professional life: private teaching, work at the Menuhin School etc, led to the invention of a music teaching aid called 'Colour Staff' which has helped many handicapped students, and she is still always busy, organising concerts and serving on committees.

When she has any free time and can leave her St John's Wood home she travels up to the Scottish Border country to stay in a house with a view that seems well worth the journey, with a sister who shares all her interests and pleasures—and who even adds to them. We are more than lucky to have such a President; we give her our best wishes for her year of office, but she knows that she has the warm affection of all of us in the Royal Academy of Music.

Town Members

Browne, Stephen, *1/11 Morden Road, Blackheath, London SE3*
Coleman, Mrs Christine (*née* Walters), *42 Holmbush Road, London SW15*
Crowston, Helen, *Flat 7, June Court, 202 Lordship Road, London N16*
Dismore, Mrs Megan, *44 Kirby Road, Walton-On-Naze, Essex CO14 8RA*
Eastop, Susan, *67 Redcliffe Gardens, London SW10*
Elleman, Marian, *Flat 4, 12 James Street, Covent Garden, London WC2*
Ford, Trevor, *5 Glaserton Road, Stamford Hill, London N16 5QU*
Gordon, Mrs Kathleen, *14 Abbey Gardens, London NW8 9AT*
Green, David, '*Coppers*', *19 Waldens Park Road, Horsell, Woking, Surrey*
Howe, Caroline, *22 Carmalt Gardens, London SW15*
Kennedy, Theresa, *21 Priory Terrace, London NW6*
Knight, Mrs Ann, *Flat 2a, 208 Great Portland Street, London W1*
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Suart, Richard, *7 Douglas Court, Quex Road, London NW6 4PT*
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Waters, Mrs Phyllis, *19 Wanstead Park Avenue, London E12 5EL*
Wurzel, Brian, *47 Rostrevor Avenue, London N15*

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Barrington, Jean, 87 Lower Street, Tettenhall, Wolverhampton, Staffordshire
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Campbell, Mrs May (née Turtle), Tara, Phildraw Road, Ballasalla, IOM
Crook, Alan, Rest Cottage, Hafodty Lane, Upper Colwyn Bay, Clwyd, LL28 5YN
Gedge, David, Garth Cottage, 29 Pendre, Brecon, Powys LD3 9FF
Goss, Adrian, The Old Choir House, Sacrists Gate, The College, Ely, Cambridgeshire
Goss, Kevin, The Brook, Coombe Hill Road, East Grinstead, Sussex
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Hibbin, Janes, 32 Norman Road, Faversham, Kent ME13 8PX
Howell, Dorothy, Perring House, Moorlands Road, Malvern, Worcestershire WR14 2TR
Llewellyn, William, Westram Wynde, Mark Way, Godalming, Surrey
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Oakes, Jeffrey, 107 Almonds Green, West Derby, Liverpool L12 5HR
Palmer, Vivienne, All Hallows School, Cranmore Hall, Shepton Mallet, Somerset
Renilson, Kathleen, Craig Owl, Robertson Terrace, Forfar LD8 3 JN
Rider, James, 9 Sevenacres, Somerton, Somerset
Roberts, Helen, Wingletang Point, Devoran, Truro, Cornwall
Russ, Michael, 65 Milebush Park, Carrickfergus, Co Antrim
Ryder, Kenneth, 56a Cathedral Close, Norwich NR1 4EH
Tillett, Susan, 6 Churchyardside, Nantwich, Cheshire
Waddams, Clare, Hawthorn Cottage, The Green, Jordans, Buckinghamshire

Overseas Members

Coward, Geoffrey, c/o British School of Brussels, Steenweg op Leuven 15b, Tervuren 1980, Belgium
Gough, Alan, Calle Gomera 11, Atico 9, Las Palmas, Canary Islands
Graf, Mrs Werner, 1236 Giffel Road, Sarnia, Ontario, Canada N7S 3K7
Gwyther, Lesley, Calle Gomera 11, Atico 9, Las Palmas, Canary Islands
Lau, Mrs Irene, 11 Devonshire Road, Miramar, Wellington, New Zealand
Peckham, Beryl, 26 Boyd Road, Prestbury, Maritzburg 3201, Natal, S Africa
Revell, Shelagh, Middenweg 65, Amsterdam 1098 AE, Holland
Rose, Mrs Cecilie (née Elsworth), 123 Bridge Street, Opotiki, Bay of Plenty, New Zealand
Schönwandt, Michael, Johnstrups Alle 4, 2TV, DK-1923, Copenhagen V, Denmark
Spencer, Charles, Auerspergstrasse 9, 1080 Wien, Austria

Sutherland, Dorothy Griffiths, 7163 Royal Pine Avenue, Halifax, Nova Scotia B3L 2G3, Canada
Yamanaka, Mrs Yoko, Minamiguchi, Takaruka City, Hyogo Pref, Japan

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Page, Robin, 89 Tuddenham Avenue, Ipswich, Suffolk
Snee, Mark, 23 Champion Hill, London SE5
Wayne, Penelope, 14 Cromwell Way, Pirton, Nr Hitchin, Hertfordshire SG5 3RD

RAM Concerts Summer Term

Symphony Orchestra

20 July
Brahms Variations on the St Antony Chorale, Op 56a
Mahler Symphony No 2 in C minor ('Resurrection')
Conductor Maurice Handford
Soloists Elizabeth Brice (soprano), Nicola Lanzetter (contralto)
Leader Judith Mayhew
with RAM Choir augmented by GRSM students

Chamber Orchestra

12 July
Cimarosa Overture 'Il matrimonio segreto'
Sibelius 'Pelléas et Mélisande', Op 46—Incidental Music
Ibert Flute Concerto
Crosse Symphonies, Op 11
Schubert Symphony No 1 in D, D 82
Conductor Norman Del Mar
Soloist Celia Pitstow (flute)
Leader Hywel Davies

Choral Concert (Chamber Orchestra)

23 June
Blow Anthem: 'God spake sometime in visions'*
Handel Anthem 'Let thy hand be strengthened'
Mozart Piano Concerto in D, K 537 ('Coronation')
Bach Magnificat in D, S 243
Conductors The Principal*, and the Warden
Soloists Nicholas Walker (piano), Vanessa Scott (soprano), Anne Mason (mezzo-soprano), Brian Gordon (alto), Kevin Hughes (tenor), Michael Neill (bass)
Leader Mark Berrow

Repertoire Orchestra

15 July
Bax Coronation March
Dvořák Symphony No 8 in G, Op 88 (II)
Nielsen Overture 'Helios', Op 17
Sibelius 'Finlandia', Op 26
Brahms Symphony No 4 in E minor, Op 98
Conductors Maurice Miles, and Members of the Advanced Conductors' Class: James Rider, Michael Schönwandt, Hywel Davies
Leader Anita Russell

Training Orchestra

20 July

Mozart Symphony No 36 in C, K 425 ('Linz') (I)

Dvořák Symphony No 6 in D, Op 60 (II)

Beethoven Violin Concerto in D, Op 61 (I)

Gerhard Dances from 'Don Quixote'

Conductors Maurice Miles; and Members of the First-year Conductors' Class: Iain Ledingham, Jeremy Pike, Christopher Willis

Soloist Ann Fleetcroft (violin)

Leader Helen Pitstow

Westmoreland Concerts, in the Purcell Room, were given on 11 May by Gillian Findlay (violin), Heather Dupré (piano), and Eleanor Alberga (piano); and on 6 June by Ian Hobson (piano). In addition to regular Tuesday and Wednesday lunch-time concerts, evening recitals were given by David Wilson Johnson (baritone) on 3 May, Patricia Calnan (violin) on 10 May, Grahame Jones (piano) on 17 May, Richard Stuart (baritone) on 24 May, Martin Thomas (cello) on 31 May, Alan Gravill (piano) on 8 June, Chiyoko Nishioka (piano) on 14 June, and Rosemary Furniss (violin) on 21 June.

Opera Workshops

An 'Opera Workshop' was staged in the Sir Jack Lyons Theatre on 9 June; Director of Opera John Streets, Conductor Hywel Davies, Producer Anna Sweeny, with Christopher Willis and Phillip Thomas at two pianos, and a small instrumental ensemble led by Peter Hanson. Items included:

Mozart 'Le nozze di Figaro'

Cheryl Edwards, Susan Willett, David Ashmore, Dafydd Phillips, Kathleen Summers, Rosemary Middleton, David Taylor, Keith Hoare, Teresa Kennedy, Kathryn Beard, Paula Bott, Deborah Gibbons

Britten 'Peter Grimes'

Elizabeth Brice, Judith Gallacher, Pauline Wetherell, Anne Hooper

Debussy 'Pelléas et Mélisande'

Karen Jensen, Stephan Kohlenberg

Another 'Opera Workshop' was staged in the Sir Jack Lyons Theatre on 14 July; Director of Opera John Streets, Conductors Christopher Willis and Hywel Davies, Producer Dennis Maunder, with members of the Symphony Orchestra led by Peter Hanson, and Phillip Thomas and Christopher Willis at two pianos. Items included:

Cavalli 'La Calisto'

Alison Truefitt, Eleanor Ransom, Cheryl Hawkins

Strauss 'Der Rosenkavalier'

Anne Mason, Teresa Kennedy, Clare Moll

Verdi 'Macbeth'

Antony Brett-Shelley, Peter da Costa

Robert Adams, Valerie Adcock, Edward Akers, Louis Albanis, Elizabeth Anderson, John Anderson, Mark Andrews, Sally-Ann Ardouin, Craig Armstrong, Andrew Austins, John Avey.

Terence Bailey, Heather Ballard, Nicholas Barros, Oona Bell-Macdonald, Marilyn Bennett, Paul Bennett, Louise Bex, Rupert Bond, Nicholas Bosworth, Noëlle Boucherat, Susan Bradley, Nicholas Breeze, Stephen Brown, Tanya Brown, Virginia Brown, Nicola Bryant, Glynis Bryer, Rachel Bunn, Lesley Burdett, Iain Burnside, Simon Butterworth, John Byrne.

Carol Calton, Vanessa Campion, Julia Carpenter, Stuart Carruthers, Hugh Carslaw, Robbie Cathcart, Esther Cavett, Caroline Clemmow, William Clift, Gillian Cohen, Caroline Collins, Stephen Coombs, Siobhan Cosgrave, Andrew Creaghan, Bridget Crouch, Robert Crow, David Cole, Bridget Culpin, Peter Currie, Niamh Cusack, Andrew Cuthbertson.

Gerrard Dale, Jonathan Darlington, Louis Davis, Peter Davis, Teresa De Saulles, Geoffrey Dolton, Kevin Dowson, Gareth Dunley.

Chinyere Egwuonwu, Judith Ellis, Christopher Evernden.

Jane Faulkner, Mark Fellows, Eileen Flanagan, Jacquelyn Foulks, David Fraser, David Freeman, Andrew Fuller.

Roland Gallery, Barbara Gamsa, Janice Gardner, Nicola Garrett, Lynda Gerry, Jennifer Godson, Martin Goodall, Christine Gott, Jacqueline Gourlay, Katherine Gray, Malcolm Green, Patrick Gundry-White.

Janice Hall, Michael Hall, Rachel Hamilton, Judith Havard, Georgina Hayter, Toyomi Hebiguchi, Timothy Hewitt-Jones, Adrian Hill, Nicholas Hills, Alan Holford, Amanda Hollowood, Timothy Holmes, Sharon Horne, Christopher Horner, Jean Hunt.

Jonathan Impett, Mariá Ingolfssdóttir, Jennifer Isaacs.

Ellen Jackson, Elli Jaffe, Jane Jarvie, Alison Jenkins, Harry Jepson, John Jezard, Kristina Johnston, David Johnstone, Timothy Jones, Marc Jordan.

Michal Kalekin-Shmidt, Christopher Kay, Michael Keelan, Shihomi Kishida, Amy Klohr, Richard Knott, Aleksander Kolkowski.

Alan Lakin, Robert Lea, Margot Leadbeater, Therese Lee, Robert Lepley, David Lewis, Jeremy Lewis, Jennifer Lewis, Julian Lindsay, Paul Lockyer, Carolyn London, Jonathan Luxton.

Elizabeth Macintosh, Laurence Martin, Neil Martin, Elizabeth Maskey, Callum McLeod, Mona McMahon, Andrew Mitchell, Deborah Monroe, John Moore, Robert Moore, Fergus Morrison.

Rachel Oaten, Adam Ockelford, Leon Ogden.

Carole Page, Joceline Palmer, Rosemary Palmer, Elizabeth Parker, Lars Payne, Paul Payton, Susan Penfold, Katherine Phillifent, David Phillips, Shirley Pilgrim, Celia Pond, Trevor Potter, David Powell, Gary Prior.

Graham Quilter.

Gillian Ramsey, Robin Rayner, Linda Rea, Veronica Read, David Reeve, Kathleen Ridley, Jean Rigby, Alexandra Robinson, Charles Rock, Robert Rogers, Hans Roosenschoon, Caroline Rose, Margaret Roseberry, Susan Rothstein, Jennifer Round.

Roland Saggs, Jared Salmon, Jacob Saunders, Chikako Shibata, Hrafn Sigurdsson, Erica Simpson, Carol Skillington, Laura Skuce, Sally Speck, Michael Speed, Frances Stanhope, Heather Stanley, Verity Steele, Anne Stevens, Charles Stewart, Julie Storer, John Strange, Barbara Stuart.

Jane Talbot, Jeannette Taylor, Christine Teare, Sarah Thomas, Andrew Thompson, Clare Thompson, Heather Toyn, Anne Turner, Rosalind Turner.

Martin Vigay.

Sylvia Wallington, Sylvia Wang, Alison Wells, Sally Wickett, Peter Wild, Michael Williams, Paul Williams, Rhiannon Williams, Adrian Willis, Helen Willis, Sophie Wood, Deborah Woods, Elizabeth Woollett, Sheila Worsley, John Wright, Winnie Wu.

Mariko Yamada.

The Students' Union

President Dafydd Phillips
Treasurer Helen O'Nians
Publicity Officer Philip White
Social Secretary Mark Snee
Education and Welfare Officer Anthony Robson
External Officer Nicola Lanzetter
Secretary of the RAMS Club John Riley

Editorial

Dafydd Phillips

The 1976-7 social year came to a very successful end on board the *Mayflower Garden*. This turned out to be the highlight of a very successful year as regards social events. A pleasant evening was had by all—staff and students alike. Full credit must be given to last year's Union Executive for their hard work, but a mention must be made that the event would not have taken place without the generosity of the Bank Manager.

During the past two years the state of the RAM Students' Club Room has deteriorated so much that the premises, at the end of last year, resembled a bomb-site more than a Club Room. It was felt that the Union was justified in once again going to see the Bank Manager. Once again he consented to help us out, and we were therefore able to redecorate and refurnish the Club Room during the summer vacation. Let us now hope that the premises can command the respect of its student members and that we may see more professors, all of whom are entitled to honorary membership, joining the students at the bar for a social drink.

Although there has been a substantial rise in the capitation fee, the cost of refurbishing the Club Room, plus inflation charges, will mean that for the present a strict control will have to be kept of all our expenditure. We hope to keep up the high standard of social events but it will inevitably mean a rise in admission charges.

Review Week, March 1977

Clive Watkiss

Review Week in the Spring Term displayed many of the characteristics we have come to expect of it over the past few years; a format of concerts, lectures and films, making up a consuming, if somewhat gruelling, course for the whole week. Indeed, this is perhaps one of the main criticisms of the organisation of the week, that sometimes there was simply too much packed into one day. For instance, Tuesday, which began at eleven with the String Repertoire class, did not allow for a break for lunch, and I found myself eating after the last lecture which finished around five o'clock. It is true that this was the most hectic day of the whole week, for besides the String Repertoire class there was a concert of student compositions, 'Isaac Stern talks to Arthur Jacobs' and 'Venice: its Art and Music'. But it was also the most absorbing day for variety of content.

Elizabeth Maconochy's lecture on her own string quartets gave many people, I imagine, the chance to hear her music in this medium for the first time. She played examples from some of the quartets on records and also provided the class with scores to follow these examples. Miss Maconochy spoke of the string quartet as being capable of expression of a most concentrated and personal kind and said that she enjoyed composing string quartets most of all (she has written eleven) and is interested in the idea of a musical conversation between the instruments, where the drama grows out of tension between them. She cited the Beethoven quartets in this context. Her own music showed the influence first of Vaughan Williams (one of her teachers) and subsequently of Bartók, especially in themes constructed around a few closely-grouped notes. Her use of extended tonality also suggests Bartók, but despite obvious influences her string quartets have an individuality of their own, and after listening to examples of them I find it difficult to understand why they are not better known.

The concert of student works followed on immediately after this lecture, presenting a programme with a variety of compositions, some conventional, some less conventional. The only criticism I have is that the programme was too long and consequently ran into the time allotted for the next item.

As in the Autumn Term, when Arthur Jacobs interviewed André Previn, this event featuring Isaac Stern stimulated a large response. Mr Jacobs prompted Mr Stern to speak on many subjects including his musical background, the concert tradition, his views about *avant-garde* music, and chamber music and the relationship between violin and piano in the duo sonata. In expounding his views on music Mr Stern made many valuable comments, especially concerning the performer's approach to his subject. He said his own teacher had taught him to teach himself, in other words 'to look, to listen, to think and to try', and that the possibilities in music are endless once one learns that there is form and content, and learns to hear—not just to listen, but to open the ears. Mr Stern said that performing does not consist simply of the performer playing to an audience, but rather beckoning them to join him and share the composer with him; it is a question of enthusiasm and the right approach.

Immediately following this interview was the lecture on the art and music of Venice, given by Mrs E Gordon from the Victoria & Albert Museum, in which she took us through nearly a thousand years of Venetian culture, from the early ninth century to the end of the eighteenth century. It may at first seem pointless to try and wade through so much history in one lecture. However, the point

is surely not to teach the history of a place but rather to give insight into the people and their lives and into the art of painting and architecture. For example, we were told that the famous church of St Mark's is in the shape of a Greek cross, that is, with four equal arms, and that this was one of the many examples of the influence of Byzantium. We were also shown examples of the Arabic influence in the shape of the arches in various buildings. Mrs Gordon drew an interesting parallel with music in pointing to the polyphony of the arches in the Doge's Palace. These examples of the architecture and paintings of Venice were shown on slides which Mrs Gordon used as the basis for her commentary. We were shown paintings by many artists, some of the earliest being those of Carpaccio, one of the first to paint on canvas, and Giovanni Bellini, who was one of the first great Venetian portrait painters, and also their greatest Madonna painter. Flemish influence on Venetian art was considerable in the late fifteenth and sixteenth centuries. The introduction of oils gave a great luminosity to the pictures, and the inclusion of small details in portrait paintings, such as a few books on a bookshelf or a plant in a pot, were a direct influence of the Flemish school. The use of light and colours became much more subtle than it had been previously. Such were the lines along which this informative lecture proceeded, mentioning such painters as Giorgione, Titian, Veronese and Tintoretto, through to Canaletto, Longhi and finally Guardi, with whose work Mrs Gordon had introduced the lecture, showing his painting *The Lagoon*.

In music Adrian Willaert, the Gabriellis, Monteverdi and Vivaldi were particularly important in Venice, and we heard an example of a motet by Giovanni Gabrieli which exploits the spatial possibilities that St Mark's offers as a result of its shape. The lecture ran late because all the others on Tuesday had, and unfortunately, like most of the lectures during the week, was not very well attended.

There were only two other lectures during the week, these being on 'Music in Schools' and 'Bartók and folk song', both of which drew an audience of under a dozen. The lecture on music in schools was given on Monday morning by Mr Paul Farmer, who is head of music at the Holland Park Comprehensive School. The lecture was in reality about music in comprehensive schools, and Mr Farmer had chosen to illustrate it by providing a format of the music courses run at Holland Park. From the presentation of the lecture it was obvious that music at Holland Park is highly organised and as a result very successful in involving the largest possible number of pupils in music activities. The taped examples seemed to give a fair representation of relative standards. The emphasis seemed to be on practical work, often of the 'pop music' type, though there were worksheets which included 'Finding Out' about some of the classical composers. My one reservation with this type of system is that it appears not to encourage the more gifted child, especially one who wishes to make music his or her career, and to study at such an institution as the Academy.

The lecture on Bartók (the Composer of the Term) and folk song was given by Mr A Lloyd, who is obviously an expert in this field. Since there are no books in English which cover the subject satisfactorily his lecture was all the more valuable. Mr Lloyd played many examples of folk music, vocal and instrumental, and also examples of Bartók's music, showing how he used and adapted various techniques of folk music for his own requirements. For instance, he played an extract of dance music

involving a violin and a double bass. The bass player beats the strings with the wood of his bow and plays pizzicato while the violinist 'saws away' over the top. This is the sort of music that delighted Bartók and this was shown by an extract from the finale of the fourth string Quartet, where there is a constant pizzicato underneath the tune. It is astounding to think that in addition to all the music Bartók composed during his lifetime, he found time to collect well over ten thousand folk songs, the majority of which he transcribed three times over, revising them as his ear and ability to notate them got better. The songs came from all over Eastern Europe and North Africa and Bartók took his Edison recording machine on his travels. He collected Hungarian, Rumanian, Slovakian, Bulgarian, Yugoslavian, Turkish and even Arabic folk songs on it. One of his most important discoveries was the Rumanian *doina*, which is a sort of ornamental recitative based on one melodic entity, rather like the 'blues' in negro music, except that the blues is based on a fixed harmonic progression. Later Bartók found the same type of melody in a Saharan village and then in Algeria. He believed the *doina* to be of Persian origin, but it has since been traced even further, as far as Tibet and south-east Asia. To illustrate the point Mr Lloyd played first an example of a Rumanian *doina* and then one from Cambodia. Indeed, all of the illustrations, which were on tape, were extremely interesting, for apart from playing recordings which he had made, Mr Lloyd played many older recordings, such as a studio recording of a peasant woman singing a folk song, made by Bartók and Kodály, and Bartók's 1906 recording of a swineherd's dance, followed by another recording of Bartók and Szigeti playing the composer's arrangement of the dance for violin and piano. At first Bartók had simply arranged folk music, but was gradually influenced by it more and more until it became an integral part of his own musical language. It could be seen that Bartók was indeed, as Mr Lloyd put it, the 'foremost musical folklorist of our time'.

The Bartók lecture was given on Thursday morning, and the rest of that day was taken up with two concerts, the lunch-time one consisting of a single work, Schönberg's Chamber Symphony, Op 9. The other was a concert of new music given by the Manson Ensemble, including a wind quintet by Ligeti and *Sequenza III* by Berio. In fact, music of the twentieth century was well represented throughout the week. In addition to the Thursday concerts were two on Wednesday in which the twentieth century figured prominently. The Piano Repertoire class consisted of a recital of music given by the Shinn Fellow, Christian Blackshaw, in which music by Scriabin took up the second half of the programme. The performance of such works as the sixth Sonata, Op 62 and the *Poème: 'Vers la flamme'*, Op 72 showed just how advanced Scriabin's music was although he died as early as 1915. In the first half of the concert Mr Blackshaw had played Mozart's Sonata in C, K 330 and Beethoven's Sonata in E minor, Op 90. The other concert (Wednesday lunch-time) presented an all-Bartók programme: the *Contrasts* for violin, clarinet and piano, and the *Sonata for two pianos and percussion*.

The last concert of the week was that given by the Early Music Group, which was at lunch-time on Friday, following the showing of two films in the morning and preceding the film of Beethoven's *Fidelio* in the afternoon. The Early Music Group showed themselves to be versatile in their musical skills in a programme of some variety, there being not more than about ten of them altogether. The concert was given in Room 15 and the

atmosphere created by the music in these more intimate surroundings was refreshing.

The first of the two films on Friday morning was on 'Experimental Dance', the emphasis being decidedly on the word 'experimental'. This film showed the present trend in the contemporary arts which has recently caused so much outrage, being in effect an extended striptease in which it was very difficult to perceive much element of dance. The strobic effect of the photography produced a most unpleasant effect upon the eyes and introduced an obviously mechanical element. All things considered, it is very difficult to credit this as being 'art'—it seemed rather pointless. The second film was a welcome change, the subject being 'Monet in London'. The film presented many of Monet's London pictures, mostly of river views, contrasting them with each other and with photographs of those views today. It was part of Monet's method to develop a series of paintings at the same time and consequently we saw several pictures of the Houses of Parliament, each one slightly different from the others. The film put forward many of his ideas and his approach towards painting: to render what he experienced—as he put it 'what nature does to me'.

The film of *Fidelio* in the afternoon was evidently quite old, being in black and white and containing several effects using trick photography which did nothing to enhance the drama. For example, as Pizarro is singing his Act I aria in which he triumphantly imagines the murder of Florestan (his greatest enemy), storm images and rushing torrents of water are fused onto the picture as a background, as if to comment on the drama of the situation. Accepting this sort of thing as being part of a past convention, the film was enjoyable, though I was disappointed that the very first duet was omitted and that there was no list of the cast or production team.

This film concluded a very busy week, and certainly by the end of it I felt as if I had had as much music as I could reasonably absorb in so short a time. Perhaps a less concentrated programme, including fewer concerts, would attract larger audiences.

The RAM Magazine

The *RAM Magazine* is published three times a year (in March, July and December) and is sent free to all members on the roll of the RAM Club and of the Students' Union. Copies may also be bought by non-members, price 50p per issue. Members are invited to send to the Editor news of their activities that may be of interest to readers, and the Editor is always glad to hear from members (and others) who would like to contribute longer articles, either on musical or on other topics. **Copy for the Spring issue should arrive no later than 1 January, for the Summer issue 1 April, and for the Autumn issue 1 September and, whenever possible, should be typed (double-spaced, one side of the page only), please.** All correspondence should be addressed to: The Editor, RAM Magazine, Royal Academy of Music, Marylebone Road, London NW1 5HT.

Some spare copies of issues 193-4, 198-200, and 202-14 are available, free of charge. Please send requests to the Editor.

